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Cadman, Charles Wakefield
[American indian songs,
op. 45]
Four American Indian
songs

M
1621
C14
op.45



01105012070



TO MISS ALICE CUNNINGHAM FLETCHER, WASHINGTON, D.C.

Four AMERICAN INDIAN SONGS

Founded
upon
Tribal Melodies

*Harmonized
and
Elaborated by*

CHARLES WAKEFIELD
CADMAN

OP. 45

1. From the land of the Sky-blue Water.
2. The White Dawn is Stealing.

3. Far Off I Hear A Lover's Flute.
4. The Moon Drops Low.

TENOR

BARITONE

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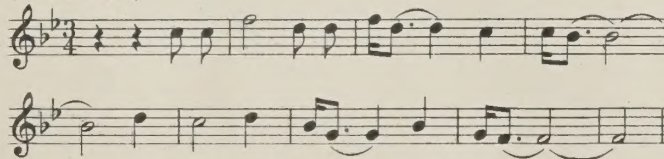
From the Land of the Sky-blue Water

From the Land of the Sky-blue Water,
They brought a captive maid;
And her eyes they are lit with lightnings
Her heart is not afraid!

But I steal to her lodge at dawning,
I woo her with my flute;
She is sick for the Sky-blue Water,
The captive maid is mute.

Nelle Richmond Eberhart

(LOVE SONG)



Omaha Tribal Melody, collected by Alice C. Fletcher

M
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From the Land of the Sky-blue Water

Omaha Tribal Melodies
collected by Alice C. Fletcher

Poem by Nelle Richmond Eberhart

Charles Wakefield Cadman
Opus 45, No. 1

Voice

Piano

pp Moderately, but increasing in time and tone to end of Introduction

con moto

From the Land of the Sky - blue Wa - ter,

ff *mf*

They brought a cap - - tive

broadly

maid; And her eyes they are

f

lit with light-nings Her

maestoso

heart is not a - fraid!

ff

dim in u en rall.

pp mezza voce Lento a tempo

But I steal to her lodge at dawn - ing, _____

do Lento pp a tempo

*Red. **

I woo her with my flute; _____

plaintively

She is sick for the Sky - blue Wa-ter,

mp

The cap - tive maid is mute.

mp

ppp

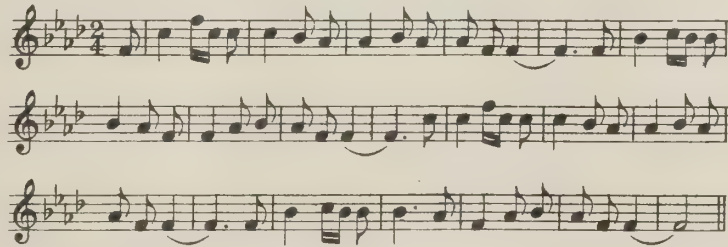
The White Dawn is Stealing

The white dawn is stealing above the dark cedar trees,
The young corn is waving its blades in the morning breeze;
The birds chant so lonely, the leaves softly moan above,
The heart of me sighs, the heart of me sighs for love.

My signal I flash where the spring's silver waters lie,
My love-call I send on the winds that are floating by.
Then come, oh, thy coming shall be as the dawn to me,
The heart of me sighs, the heart of me sighs for thee!

Nelle Richmond Eberhart

(LOVE SONG)



Iroquois Tribal Melody, collected by Dr. Theo. Baker

The White Dawn is Stealing

Iroquois Tribal Melody
collected by Dr.Theo.Baker

Poem by Nelle Richmond Eberhart

Charles Wakefield Cadman

Opus 45, No.2

With simplicity and lightness of tone ♩ = 84

Voice

The white dawn is steal - ing a -

Piano

mf *pp*

bove the dark ce - dar trees, _____ The young corn is

wav - ing its blades in the morn - ing breeze; _____ The

birds chant so lone - ly, the leaves soft - ly moan a - bove, —

— The heart of me sighs, the heart of me

rall.
sighs for love. —

rall. *mf* 8

mf

My sig - nal I flash where the spring's sil - ver

8...;

rit.

mf a tempo.

wa - ters lie, ——— My love call I send on the

winds that are float-ing by. ——— Then come, oh, thy

com - ing shall be as the dawn to me, ——— The

heart of me sighs, the heart of me sighs for thee! ——— *rit.*

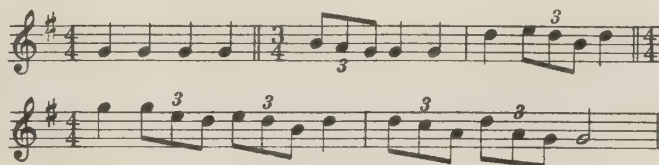
con moto.

Far Off I Hear a Lover's Flute

Far off I hear a lover's flute
A-crying thro' the gloom;
Far off the golden waters flow
A-down their sandy flume.
I see the shrunken Mother Moon
Go forth to meet the Day,
While dim and white the dead ones walk
Upon the Spirit Way.

Why should I wake and walk tonight
When all the lodge is still?
Why should I watch the Ghostly Road,
So high and white and chill?
Why should I hate the crying flute
Which happy lovers play?
Ah! far and white my loved one walks
Along the Spirit Way!

Nelle Richmond Eberhart



(An Omaha Flageolet Love Call) Collected by Alice C. Fletcher

Far Off I Hear a Lover's Flute

Omaha Tribal Melody
collected by Alice C. Fletcher
Poem by Nelle Richmond Eberhart

Charles Wakefield Cadman
Opus 45, No. 3

Voice $\text{♩} = 96$

Piano *Smoothly and softly*

About $\text{♩} = 80$

Far off I hear a

pp

lov - er's flute A - cry - ing thro' the gloom; — Far

off the gold - en wat - ers flow A - down their sand - y

The first system of the musical score is in G major (one sharp). The vocal line consists of eighth and quarter notes. The piano accompaniment features chords and single notes in the right hand, and chords and eighth notes in the left hand.

flume. _____ I see the shrunk - en Moth - er Moon Go

mf

The second system continues the melody. The piano accompaniment in the right hand has a more active, flowing pattern. The dynamic marking *mf* (mezzo-forte) is indicated at the beginning of the piano part.

forth to meet the Day, _____ While dim and white the

pp

mp

The third system concludes the phrase. The piano accompaniment in the right hand features a series of chords. The dynamic marking *pp* (pianissimo) is placed above the vocal line, and *mp* (mezzo-piano) is placed above the piano part.

dead ones walk Up - on the Spir - it Way. _____

mf *Tempo primo*

Why

rall. ed. dim.

A trifle slower

should I wake and walk to-night When all the lodge is still? — Why

mp

f

should I watch the Ghost - ly Road, So high and white and

f

poco a poco crescendo

chill? ————— Why should I hate the cry - ing flute Which

mf poco a poco crescendo

ff

hap - py lov - ers play? ————— Ah! far and white my

ff

ritard

loved one walks A - long the Spir - it Way! _____

ritard *fff a tempo*

trem.

mf

pp

Ah! _____

dim. et rit. *pp* *rit.* *ppp*

8

The Moon Drops Low

The moon drops low that once soared high
As an eagle soars in the morning sky;
And the deep dark lies like a death-web spun
'Twixt the setting moon and the rising sun.

Our glory sets like the sinking moon;
The Red Man's race shall be perished soon;
Our feet shall trip where the web is spun,
For no dawn shall be ours, and no rising sun.

Nelle Richmond Eberhart



Omaha Tribal Melody, collected by Alice C. Fletcher

The Moon Drops Low

Omaha Tribal Melody
collected by Alice C. Fletcher

Poem by Nelle Richmond Eberhart

Charles Wakefield Cadman
Opus 45, No. 4

Majestically, with great dignity ♩ = 116

Voice

Piano

ff

The

moon drops low that once soared high As an

mf

ea - gle soars in the morn - ing sky; And the

The first system of the musical score is in A major (three sharps). The vocal line begins with a half note 'ea', followed by a quarter note 'gle', a half note 'soars', and then a series of eighth notes for 'in the morn - ing sky;'. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. The left hand has accents on the first three notes.

poco a poco cresc.

deep dark lies like a death - web spun 'Twixt the

poco a poco cresc.

The second system continues the piece. The vocal line has a half note 'deep', a quarter note 'dark', a half note 'lies', and then eighth notes for 'like a death - web spun'. The piano accompaniment continues with chords and a melodic line. The instruction 'poco a poco cresc.' is written above the vocal line and below the piano accompaniment.

set - ting moon and the ris - ing sun.

The third system concludes the piece. The vocal line has a half note 'set -', a quarter note 'ting', a half note 'moon', and then eighth notes for 'and the ris - ing sun.'. The piano accompaniment features a final cadence with a double bar line and a repeat sign. The instruction 'ff' (fortissimo) is written below the piano accompaniment.

First system of a musical score. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It contains a whole rest. The bottom staff is a grand staff (treble and bass clefs) with the same key signature and time signature. It is marked *Tragically* and *fff*. The music consists of eighth and sixteenth notes, some beamed together, and some notes with slurs.

Second system of the musical score. The top staff is a treble clef with a key signature of three sharps and a 6/8 time signature, containing a whole rest. The bottom staff is a grand staff with the same key signature and time signature. The music continues with eighth and sixteenth notes, some beamed together, and some notes with slurs. There are some 'x' marks under the bass staff in the second measure.

Third system of the musical score. The top staff is a treble clef with a key signature of three sharps and a 6/8 time signature, containing a whole rest. The bottom staff is a grand staff with the same key signature and time signature. It is marked *mp*. The music consists of eighth and sixteenth notes, some beamed together, and some notes with slurs. There is a crescendo hairpin in the second measure.

Our glo - ry sets like the

ff

ff

sink - ing moon; The Red Man's Race shall be

poco a poco cresc.

per - ish'd soon; Our feet shall trip where the

poco a poco cresc.

web is spun, For no dawn shall be ours, and no ris - ing sun, No

The first system of the musical score. The vocal line is in D major (two sharps) and 4/4 time. It begins with a half note 'web', followed by eighth notes 'is', 'spun,', 'For', 'no', 'dawn', 'shall', 'be', 'ours,', 'and', 'no', 'ris -', 'ing', 'sun,', and ends with a half note 'No'. The piano accompaniment consists of chords in the right hand and single notes in the left hand, mostly on the first and third beats of each measure.

dawn for us, and no ris - - - - ing

ff *hurry*

The second system of the musical score. The vocal line continues with a half note 'dawn', a quarter note 'for', a quarter note 'us,', and then a half note 'and' followed by a long dash. The next measure has a half note 'ris -' followed by three more long dashes, and the system ends with a half note 'ing'. The piano accompaniment features a forte (*ff*) dynamic and includes a 'hurry' marking over a triplet of eighth notes in the right hand.

sun! _____

ff

The third system of the musical score. The vocal line begins with a half note 'sun!' followed by a long horizontal line indicating the phrase continues on the next page. The piano accompaniment is marked with a forte (*ff*) dynamic and features a complex, flowing accompaniment with many beamed eighth and sixteenth notes in both hands.

molto

No

espressivo

dawn for us, and no ris - ing ——— sun! ———

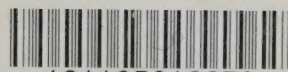
mf *pp*

ppp

Ah! ———

rall. *ppp*

The vocal part may close *here** if desired, but the ending as written is more characteristic.



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SONGS BY



Charles Wakefield Cadman

Composer of "Four American Indian Songs," etc.

As in a Rose Jar	High F. Med., Eb. Low, C.	.50
At Dawning. (I Love You)	High, Ab. Med., Gb. Low, E.	.50
At Twilight Time	High, E. Low, C.	.50
Call Me No More	High, C. Med., A. Low, F.	.50
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Dandelions	High, Eb. Low, C.	.50
From the Land of the Sky-blue Water.	High, Bb. Low, Gb.	.60
Groves, of Shiraz, The	High, G. Low, F.	.50
Heart of Her, The	High, Ab. Med., F.	.40
Hidden Song, The	High, Ab. Med. Gb. Low, Eb.	.60
I Found Him on the Mesa	High, Bb. Med. Db. Low, Eb.	.60
I Bind My Hair With Silver	High, F. Med., Db. Low, Bb.	.50
I Hear a Thrush at Eve	High, Ab. Med., F. Low, Eb.	.60
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Sum of Love, The	High, C. Med., Ab.	.65
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Music

